

**INTERPERSONAL MEANING ANALYSIS OF MUSE SONG LYRICS  
IN *BLACK HOLES AND REVELATIONS*' ALBUM  
(A Study Based on Systemic Functional Linguistics)**

**A Thesis**

Presented as Partial Fulfillment of the Requirements for the Attainment  
of the *Sarjana Sastra* Degree in English Language and Literature



By

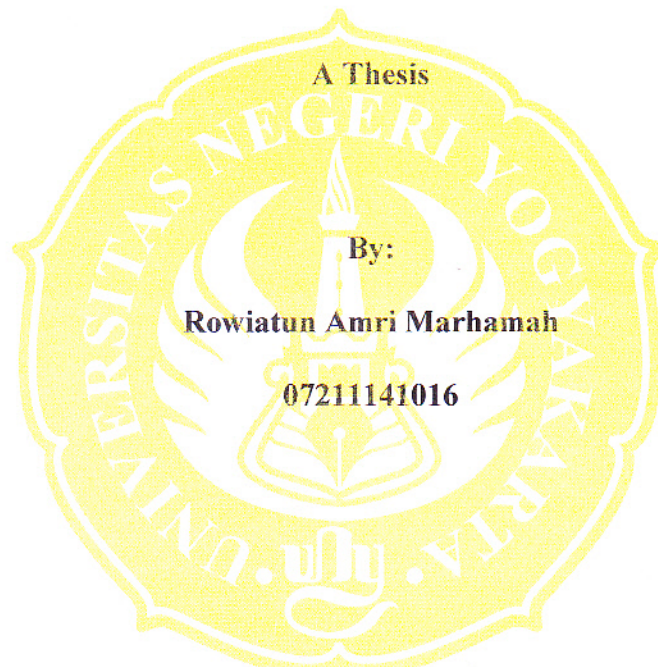
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**ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM  
ENGLISH LANGUAGE EDUCATION DEPARTMENT  
FACULTY OF LANGUAGES AND ARTS  
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2014**

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**INTERPERSONAL MEANING ANALYSIS OF MUSE SONG LYRICS  
IN *BLACK HOLES AND REVELATIONS*' ALBUM  
(A Study Based on Systemic Functional Linguistics)**



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### INTERPERSONAL MEANING ANALYSIS OF MUSE SONG LYRICS

#### IN *BLACK HOLES AND REVELATIONS*' ALBUM

(A Study Based on Systemic Functional Linguistics)

### A Thesis

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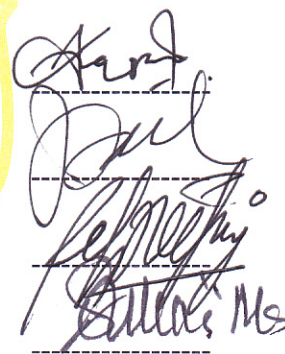
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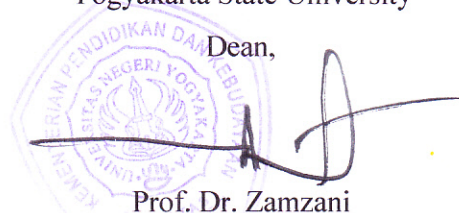


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menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri dan sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang dipublikasikan/ditulis oleh orang lain atau telah digunakan sebagai persyaratan pada penyelesaian studi akhir di perguruan tinggi lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

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Yogyakarta, 19 Juni 2014

Penulis



Rowiatun Amri Marhamah

## MOTTOS

**“AND WHENEVER YOU GIVE YOUR WORD, SAY THE TRUTH.”**

**[AL-AN'AAM 6: 152]**

“I often think in music.

I live my daydreams in music.

I see my life in terms of music.”

-Albert Einstein-

“Music is a higher revelation than all wisdom and philosophy.”

-Ludwig van Beethoven-

## **DEDICATIONS**

**“Who should I give my love to, my respect, and my honor to;**

**Who should I think the most to, after Allah, and Rasullullah;**

**Comes Your mother; who next?**

**Your mother; who next?**

**Your mother; and then your father...”**

**(Yusuf Islam’s song lyric entitled “Your Mother”)**

***Buk, Pak, this is for you!***

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Finally, I realize that this thesis is far from being perfect. Weaknesses as well as mistakes are here and there. Therefore, any kind of comment and constructive criticism for the sake of the betterment of this thesis will be kindly welcomed.

Yogyakarta, June 19<sup>th</sup>, 2014

A handwritten signature in black ink, appearing to read 'Amri' with a stylized flourish at the end.

Rowiatun Amri Marhamah



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## **LIST OF ABBREVIATIONS**

IM	: Interpersonal Meaning
S	: Subject
F	: Finite
P	: Predicator
C	: Complement
A	: Adjunct
Dec	: Declarative
Imp	: Imperative
Int	: Interrogative
H	: High
M	: Medium
L	: Low

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**ABSTRACT**

This study examined the interpersonal meaning realized in the lyrics of Muse's album *Black Holes and Revelations*. It will be easier and more interesting to analyze the interpersonal meaning through the literary work that people hear everyday such as song lyrics. The objectives of this study are to describe the types of interpersonal meaning, to describe the most dominant Mood Types, and to describe the Modality realized in the lyrics of Muse's album *Black Holes and Revelations*,

The design of the research was descriptive qualitative. The main sources of data in this research were the lyrics in the Muse's album *Black Holes and Revelations*. There were three song lyrics that the researcher analyzed in this research. The analysis of the data used the following steps: firstly, listened to the songs, found the printed lyrics of the songs, analyzed the clauses based on the Mood-Residue elements, describe the most dominant Mood Types, and found the Modality through Modal Finite and Mood Adjunct. The last, the researcher drew the conclusion of this study.

The results of data analysis show that the types of interpersonal meaning in the lyrics of Muse's album *Black Holes and Revelations* realized in the wordings of the clause if analyzed based on the elements of interpersonal meaning, the most dominant Mood Types is Declarative, the Modality realized through the use of modal finite and mood adjunct. The conclusions of this study are; to describe the types of interpersonal meaning in the song lyrics, people should read them thoroughly while analyzing based on the interpersonal meaning elements. Based on the Mood Types analysis, the song writer or singer wants to declare something and give information to the readers or listener through these songs. According to the analysis of Modality through the use of Finite Modal and Mood Adjunct, the results of analysis found only few modalities. And all of them are in the form of modals finite.

**Keywords:** interpersonal meaning, song lyrics, mood types, modality, *Black Holes and Revelations*

# **CHAPTER I**

## **INTRODUCTION**

This chapter consists of background of the research, the research focus, the formulation of the problems, the objectives of the research, and the significance of the research.

### **A. Background of the Research**

In communication process, human being will deliver his/her messages by speaking or writing. Speaking is a communication form to deliver messages directly. There are speaker and hearer speaking to each other. While, writing is a communication form that requires media to convey the messages, such as, television, magazine, newspaper, etc., to convey the messages. There are writers and hearers or readers in the form of communication.

There are many media in which human beings may express and communicate their information, idea, thought, emotion, and desire by using language, our basic of communication (Griffie, 1995:4). Language is used by normal human beings and by no other species, of using a spoken or written utterance to represent mental phenomena or events. Most fundamentally, language is the association of speech sounds with thoughts, concepts, or image in the mind. The primary purpose of language is communication among persons (Encyclopedia Americana, 1991: 727). In the hand of artist, the information, idea, thought,



emotions, and desire are expressed in poem, prose, painting, drama, film, and music.

Music is called the language of emotions. Music can be a tool to share feeling between human beings. There are human beings who choose music to express and share their own feeling because human beings have sense of music. Implicitly, musician creates music not only to entertain but also to communicate through expressing or sharing his/her own feeling to the others. Human being creates music to share his feeling whether it is sad or happy.

Actually, music is not only music itself but also lyric. Through the lyric, the readers or listeners will know the topic of the song. Song is a term of music. A song contains music and lyric. It is also one of the forms of music, which uses language. Every song has its own special arrangement in music and lyric. It is the way to tell a language. It is used by human to tell something in different ways. Through the song, the singer wants to tell the listeners about the writer's feelings that come from his/her heart. There are songs that tell about sadness, happiness, love, social critique, etc. Songs speak to us directly about our experiences; they reassure us in our moments of trouble (Griffiee, 1992: 4). It also tells something or someone's feeling that uses imaginative diction and rhyme. People almost hear songs everyday; even the listeners can memorize the lyrics very well. It is very interesting to see how the composer plays with words and cords to convey the message, and it is very interesting to study or analyze something that people like very much.

The songs that show the writer's feeling can be heard from one of the phenomenal band, Muse. Muse is known for its energetic and extravagant live performances, and its fusion of many music genres, including progressive rock, alternative rock, space rock, pop music, heavy metal, and electronic, with recurring themes of revolution. The band consists of Matthew Bellamy (lead vocals, guitars, piano, keyboards, keytar), Christopher Wolstenholme (bass, backing vocals, keyboards, guitars, harmonica) and Dominic Howard (drums, percussion, synthesizers, backing vocals, sampling). Muse has released five studio albums. *Black Holes and Revelations* is the fourth studio album by Muse, released on 3 July 2006. This album earned the band a Mercury Prize nomination and a third place finish in the NME Albums of the Year list for 2006 (<http://www.metrolyrics.com/muse-albums-list.html>).

This analysis is carried out based on Systemic Functional Linguistics (SFL) approach which is introduced by Halliday. It is different from any other theory of language. It interprets language as a system of meaning, accompanied by forms through which the meaning can be realized (Halliday, 1994: xiv).

This research focuses on the interpersonal relationship that can be seen through the interpersonal meaning realized on the song's lyrics. The researcher conducts a linguistic research on interpersonal meaning analysis in the lyrics of Muse album *Black Holes and Revelations*. People use interpersonal meaning in communicating his/her emotion, feeling, desire, etc. In Systemic Functional Linguistics theory, how the writer expresses his/her idea, emotion, feeling, etc. can be seen through the use of interpersonal meaning. Halliday (1985) states that

interpersonal meaning is meaning as a form of action: the speaker or writer doing something to the listener or reader by means of language. Interpersonal meanings are meanings which express a speaker's attitudes and judgments. These are meanings for acting upon and with others. The elements of interpersonal meanings are Mood and Residue. Mood element carries the interpersonal functions of the clause and consists of Subject and Finite. The other element is called the Residue. Mood and Residue realized in the texts or articles, such as a song lyric, newspaper, magazine, letter, science, speech, and many others. Many media serve knowledge and message or information either in spoken such as radio, music, song, television, etc or in written like magazine, newspaper, book, etc.

Based on the phenomenon above, the research is conducted to analyze interpersonal meaning in the lyrics of Muse's album *Black Holes and Revelations* under the title of **Interpersonal Meaning Analysis of Muse Song Lyrics in *Black Holes and Revelations*' Album (A Study Based on Systemic Functional Linguistics)**.

## **B. The Research Focus**

In music, song is a composition for voice or voices, performed by singing, maybe accompanied by musical instrument, or it may be unaccompanied, as in the case of acappella songs. A song usually is the actualization from the real life or just someone's fantasy.

This study is an attempt of describing the interpersonal meaning in the lyrics of Muse album *Black Holes and Revelations*. The focus of the research is about the interpersonal meaning analysis in the lyrics of Muse's album *Black Holes and Revelations* which analyzed in the system of Mood and Modality. The researcher describes the analysis of Mood and Residue that is used in the lyrics of Muse's album *Black Holes and Revelations*, showing the analysis of mood types used in the lyrics of Muse's album *Black Holes and Revelations*, and showing the analysis of Modality in the lyrics of Muse album *Black Holes and Revelations*.

In this research, the researcher will analyze three songs lyrics sung by Muse. Those three songs are taken from the *Black Holes and Revelations* album. Those songs are titled "*Supermassive Black Hole*", "*Map of the Problematique*", and "*Hoodoo*".

### **C. The Formulation of the Problems**

In relation to the research focus above, this research analyzes the interpersonal meaning in the lyrics of Muse album *Black Holes and Revelations*. The problems are formulated into three main questions below:

1. What are the types of interpersonal meaning realized in the lyrics of Muse album *Black Holes and Revelations*?
2. What are the Mood Types used in the lyrics of Muse album *Black Holes and Revelations*?
3. What are the types of Modality in the lyrics of Muse album *Black Holes and Revelations*?

#### **D. The Objectives of the Research**

Based on the formulation of the problems above, this research is intended:

1. to describe the types of interpersonal meaning realized in the lyrics of Muse album *Black Holes and Revelations*,
2. to describe the Mood Types used in the lyrics of Muse album *Black Holes and Revelations*,
3. to describe the Modality in the lyrics of Muse album *Black Holes and Revelations*.

#### **E. The Significance of the Research**

This research is expected to bring some benefits to:

##### **1. Musicians**

It is expected that this research can inform to the musicians especially song writer that every song contain interpersonal meaning. Therefore, song lyrics can be studied through the grammatical function.

##### **2. Students**

The research is expected to be useful to students who like songs and can help them to learn it and to open the research world especially in the field of Systemic Functional Linguistics (SFL). Therefore, the research can be taken as a reference for further SFL approach.

### 3. Lecturers

The research is expected to help the lecturers to give more attentions to the SFL field by giving more SFL knowledge to the students, especially English Department students.

## **CHAPTER II**

### **LITERATURE REVIEW**

This chapter deals with the literature review used to conduct the research of interpersonal meaning analysis. This chapter is divided into four parts. The first is the theoretical background. It consists of the literature review about the scope of Systemic Functional Linguistics, Interpersonal Meaning, music, Muse Band, and the lyrics of Muse's songs in the album *Black Holes and Revelations*. The second part is the previous research findings. It helps the researcher to conduct the research by looking at the approach and methodologies of other researches. The third part is the conceptual framework. It shows the concepts which are used to conduct this study. The last is the analytical construct. It draws how this research is conducted.

#### **A. Theoretical Description**

##### **1. Systemic Functional Linguistics**

Systemic Functional Linguistics (SFL) is a study of language which focuses on language as a resource of meaning. This theory is introduced by M.A.K Halliday by using discourse analysis. It views language primarily as a resource for exploring and understanding the meaning in discourse (Halliday, 1994: xiv). It is different from any other theory of language since it has both systematic and functional in its characteristic. Systemic theory is a theory of meaning as choice, by which a language or any other semiotic system is

interpreted as networks of interlocking options (Halliday, 1985: xiv). It is also a functional one because the conceptual framework on which it is based is a functional rather than a formal one. It is based on the conceptualization of language as a resource of meaning rather than on the conceptualization of language as a system of rules. It explains how language is used rather than how language is formed. It is clear when Halliday also states that every text-everything-that is said or written unfolds in some context of use. Furthermore, he states that this study is functional in 3 distinct sense of text, of the system, and of the elements of linguistics structure (Halliday, 1985: xiii).

The fundamental components of meaning in language are functional components. Halliday (2002: 198) introduces three functional modes of meanings of language from the point of the semantic system: (1) ideational (experiential and logical); (2) interpersonal; and (3) textual. He states that they are 'different kinds of *meaning potential* that relate to the most general functions that language has evolved to serve'. Furthermore, Martin in *English Text* states that Halliday refers to these different types of meaning as metafunctions-the experiential, the interpersonal, and the textual respectively (1992: 8).

## **2. Interpersonal Meaning**

Halliday (1970:140-165) states that the context of a situation is arranged in three categories namely field, tenor and mode. In relation with that, Halliday analyzes language into three broad metafunctions those are experiential, interpersonal and textual metafunctions. However, Gerot and



Wignell (1995:22) state that clauses signal three types of meaning namely ideational, textual and interpersonal. Ideational meanings are about things and ideas that are realized in the clause. Meanwhile, textual meanings are realized contextually and con-textually in lexicogrammar through thematic, information systems and cohesion. Halliday (1985: 20) explains that ‘whereas in its experiential meaning language is a way of reflecting, in its interpersonal meaning language is a way of acting’.

Interpersonal meaning views language from point of views of its function in the process of social interactions. According to Gerot and Wignell (1994:13), the interpersonal meanings are meanings which express a speaker’s attitudes and judgments. These are meanings for acting upon and with others. Interpersonal meaning, according to Butt (2001:86) is one of the most basic interactive distinction is between using language to exchange information and using it to exchange goods and services. These meanings are most centrally influenced by tenor (who/what kind of person produced this text? For whom?) of discourse.

Interpersonal meanings focus on the interactivity of the language, and concern the ways in which we act upon one another through language. In either spoken texts or written texts, an interlocutor expects to tell listeners/readers via text. This means that each text has a relationship between providers and recipients of information.

The analysis of interpersonal meaning deals with two components, are mood element and residue element of the clause. The mood element includes

subject, finite, and/or mood adjunct; while the residue consists of predicator, complement, and some adjuncts such as mood, polarity, comment, vocative or circumstantial adjunct (Suzanne Eggins, 1994:154-169).

Mood consists of the Subject and the Finite operator. The Subject is a nominal group while the Finite operator is part of a verbal group. The explanation of Subject and Finite operator can be seen in the example below.

They	could
Subject	Finite
Mood Element	

Thus, in '*They could*', '*they*' is Subject; meanwhile, '*could*' is Finite. The subject is a nominal group in which a personal pronoun and nouns are included. Meanwhile, the Finite element is a verbal operator expressing tense and modality (Halliday, 1994:72).

Halliday (1984, 1985a: 68-71) approaches the grammar of interaction from semantic perspective. He points out that whenever we use language to interact, one of things we are doing with it is establishing a relationship between us: between the person speaking now and the person who will probably speak next. The mood structure of the clauses refers to the organization of set of functional constituents including the constituent Subject. The component that gets bandied back and forth is what is called as the Mood element of the clause. There are two essential functional constituents of the Mood component of the clause: the Subject and the Finite.

The Subject offered by Halliday (1985a: 76) is that it realizes the thing by reference to which the proposition can be affirmed denied. It provides the person or thing in whom is vested the success or failure of the proposition, what is “held responsible”. The second constituent of Mood element is the Finite. Halliday (1985a: 75) defines the Finite in terms of its function in the clause to make the proposition definite, to anchor the proposition in a way that people can argue about it.

The other component is called as the Residue. Residue consists of Predicator, Complement and Adjunct. The Complement is typically realized by nominal groups. The Predicator is realized by the non-tensed (or nonfinite) element or elements of the verbal group. The Adjunct is realized by an adverbial group or prepositional phrase. Adjuncts have some sub types as well namely circumstantial, mood, polarity, comment, vocative, conjunctive and continuity.

Example:

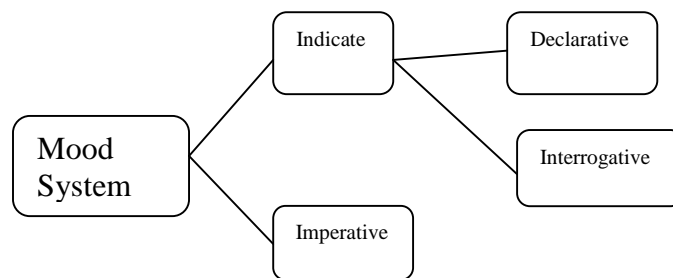
Josh	can	speak	English
Subject	Finite	Predicator	Complement
Mood		Residue	

#### **a. Mood System**

Mood system is a system which describes the types of clauses which is being carried in a verbal interaction whether it is indicative (declarative, interrogative) or imperative. Mood structure is a clause structure which

realizes an interpersonal meaning. The interpersonal meaning concerns the relationship or interaction among participants, which can be classified into two giving and demanding. These interactions related to the nature of commodity being exchanged: good and services or information. The mood structure, then, is used to see the semantic meaning of a clause whether it is proposition (giving or demanding information) and proposal (giving and demanding goods and services) (Santosa, 2003: 108).

Mood system can be seen in this figure below:



(Adapted from Santosa, 2003: 109)

The main resource in the grammar for marking the communicative intention of an utterance is in the Mood (which distinguishes between declarative, interrogative and imperative sentences). The communicative acts are realized as follows:

**Table 1. The Mood Types**

<b>Communicative act</b>	<b>Mood</b>	<b>Example</b>
Making a statement	Declarative	We had a good time.
Asking a question	Interrogative	Did you have a good time?
Giving a directive	Imperative	Have a good time!

When trying to see what mood a clause has, it is important to look at the Mood element (subject and finite). The Finite is the part of the verb that specifies time reference (tense) or the speaker's attitude (modality). The mood structure is characterized by presence or absence of a Subject and position of the Subject and the Finite.

**Table 2. Mood Structure**

<b>Mood</b>	<b>+/- Subject</b>	<b>Order</b>	<b>Example</b>
Declarative	+ Subject	Subject + Finite	Jane sings.
Interrogative (yes/no)	+ Subject	Finite + Subject	Does Jane sing?
Interrogative (WH)	+ Subject	WH + Finite + Subject	What does Jane sing?
Imperative	- Subject	Predicator	Sing!

The following sentences are the examples of the usage of declarative, interrogative, and imperative:

1. (Declaratives) Mike arrived at school at nine o'clock.
2. (Interrogatives) Did Mike arrive at school at nine o'clock?

or What time did Mike arrive at school?

or Where did Mike arrive at nine o'clock?

3. (Imperatives) Tell me when Mike arrived at school.

In the declaratives, the information is provided from the interlocutor to the listener/reader; the former is a provider of information and the latter is a recipient of information. But in the interrogatives, people can see the opposite movement of information; the interlocutor expects to receive an answer (*yes/no, at nine o'clock, or at school*) from the listener/reader. This shows that the former is a recipient of information, and the latter is a (potential) provider of information.

Finally, in the imperatives, the interlocutor demands the information (or goods & services, according to Halliday (White, 2000, p.7)) to a listener/reader; the former is a recipient of information, and the latter is a provider of information/service, as in the case of the interrogatives.

It is noteworthy that such relationships of interlocutors are, naturally, influenced by the social situation, and as such, the interlocutors' positions will maintain some elements of flexibility. Example 3 above, *Tell me when Mike arrived at school*, can be replaced by (1) *You should tell me when Mike arrived at school*, or (2) *Would you tell me when Mike arrived at school?* etc. Sentence (1) demands the service more strongly by using the word *should* rather than the original. On the other hand, sentence (2) represents a very polite request by using the phrase *Would you ... ?*, and the demand of

service is not as strong as the original. Although each sentence conveys the same message, they show the difference in terms of the subtle nuance behind the message. Moreover, sentence (1) carries a demanding message by a declarative sentence, and sentence (2) does it through an interrogative sentence. This means that the interlocutor of sentence (1) can become a recipient of service. As a result, sentence forms sometimes work together to make up for meanings. Considering that the use of words in texts is strongly connected with the interlocutor's internal reality, it is important to pay attention even to decorative words found in texts. For instance, when example 1 contains the word *probably*, or the phrase *I suppose*, the certainty of the meaning of the text will be reduced. On the other hand, when it has *definitely*, or *I know*, the certainty will be increased. Such words, extending the meaning of texts, are called modal verbs. The types of modality are various, and the functions of modality are also various, depending on modal words/phrases.

When the subject of the sample sentence *Mike* is replaced with *Mr Smith*, the text will lose the intimacy it contains. It will sound more formal, as though being spoken from a secretary to his/her boss. When *arrived* is replaced with *got to*, the intimacy of the text will become stronger. When the text is rewritten to *He'll arrive at school at nine o'clock*, it sounds to be delivered by a person who knows *Mike* in a casual way. As a result, it can be said that the use of words creates the social role and relationship in a text.

When people interact with one another, they use language clearly to convey the unlimited purposes: they may want to order, apologize, confirm, invite, reject, describe and so on. The system of mood governs the basic structural features of the sentence - whether the sentence chooses among declarative, interrogative or imperative forms. The mood system is thus the part of grammar which is most inherently linked with the roles which speakers adopt in the use of language.

Generally speaking, statements are most naturally expressed by declarative clauses, questions by interrogative clauses and commands by imperative. There are also exist exceptions in certain context. For example, some interrogative sentences can also be used to give command with different intonation. In Functional Grammar, the subject and finite make up the mood and the subject-finite positioning in a clause realizes different speech functions, which plays a vital role in carrying out the interpersonal meaning of the clause as exchange and serves a reflection of social role and identity (Eggins & Slade, 1997).

#### **b. Modality**

When the speakers are not definite about their message, they give signal by looking for a position between definite 'yes' and a definite 'no' that are known as Modality. The term Modality is used to refer to all positioning by the speaker about probability, usuality, typicality, obviousness, obligation and inclination (Butt, 2001:113). Martin claims that there are four main kinds of modality; they are probability, usuality,



obligation, and readiness. Halliday refers to probability and usuality together as modalization, which he associates with propositions (statements and questions), he refers to obligation and readiness as modulation, which is associated with proposals (offers and commands).

Modality is the expression of the writer's attitudes or comments towards a proposition. It is expressed through the modal verbs (may, can, could, will, should); semi-modal verbs (have to, be going to, have got to); and other adjectives, adverbs and nouns (probably, probable, probability). It also expresses an interpersonal element of meaning that is concerned with the speaker's assessment of probabilities, degree of obligation, possibility, prophecy, intention, and so on. Different degrees of assertiveness suggested by a text can convey different kinds of interpersonal relationship between the writer or speaker and reader or listener.

The possibilities are not limited to a choice between "yes" and "no". There are intermediate degrees: various kinds of indeterminacy that fall in between, like 'sometimes' or 'maybe'. These intermediate degrees, between the positive and negative poles, are known collectively as modality (Halliday, 1985: 86). It is the speaker's judgment of the probabilities, or the obligations, involved he is saying (1985: 75). To express probabilities and obligation, there are terms of modalization and modulation in modality.

Modalization is the proposition of modality used in the clause that explores information. It is classified into probability and usuality.

Probability consists of probably, possibly, and certainly. Meanwhile, usuality consists of sometimes, usually, and always (Halliday, 1994: 89).

Halliday proposes that modulation is the proposal modality used in a clause that exchanges goods and services. In proposal, the meaning of positive and negative poles is prescribing and proscribing: positive “do it” and negative “don’t do it” (1994: 89). It is divided into command and offer. In command, there is the intermediate point which represents degree of obligation: allowed to/supposed to/required to, whereas, in an offer, the intermediate point represents the degree of inclination: willing to/ anxious to/determined to.

Modality can be categorized into three levels: high, median, and low. The higher level indicates to the positive pole, while the lower level indicates to the negative pole. Kinds of modal can be seen in the table below:

**Table 3. The Degree of Modality**

Low	Median	High
can, may	will	must, ought to
could, might	would, should	need
	is to, was to	has to, had to

Adapted from Halliday, 1985: 75

### 3. Music

Music is not a kind of entertainment but a musical poet's or thinker's presentation of musical ideas; ideas that are a part of what man can perceive, reason, and express and that must correspond to the laws of human logic (Schoenberg, 1995: 1). Actually, it is not only for entertainment but also it can be useful for the life and also it can be studied through the grammatical function.

Music has been called as the language of emotion (Machlish, 1955: 4). Through the kinds of music, such as rock, jazz, pop, etc., a singer can express his/her own feeling. Furthermore, the language of music or the lyric will describe the singer's feeling. Griffiee gives his own reason that songs speak to people directly about their experiences, they reassure people in their moments of trouble. They are a satisfying art form: the lyrics fit the music and the music fits the lyrics and together they form a complete unit (Griffiee, 1992: 4). The reason is really true. Songs, through the kinds of music and the lyrics, can give strength to them when they are hopeless for the singer or songwriter usually creates the songs based on his/her own experiences: happiness, sadness, fear, etc. He adds the reason that is:

“another reason might be the ability of songs and music in general to affect our emotions. Many people can be moved to fears or other strong emotions by music, and songs can acquire strong emotional associations with people, event and places”

(Griffiee, 1992: 4).

Therefore, music can be said as a description of human feeling in a certain time and place.

Songs can be used as texts in the same way that a poem, short story or novel or any other piece of authentic material (Griffiee, 1992: 5). Again, according to Griffiee:

“although songs have elements in common with speech and poetry, they are a unique form. Both songs and speech are vocally produced, are linguistically meaningful and have melody. Actually, we do not realize when we are speaking, we create melody in our speech, and for example the melody is up when we are asking or angry. He adds both songs and poetry use words to convey meaning, both are usually written down before publication, both can be put to music and both can be listened to (e.g. a poetry reading for poems and a concert for songs)”

(Griffiee, 1992: 3).

Through the lyrics, the listeners or readers will understand that songs have the meaning-what the songs about, what happened in the songs. In addition, the kinds of music will explain clearly about the songs, for example happiness, sadness, fears, etc.

#### **4. Muse**

Muse is an English alternative rock band from Teignmouth, Devon, formed in 1994. The band consists of school friends Matthew Bellamy (lead vocals, guitars, piano, keyboards, keytar), Christopher Wolstenholme (bass, backing vocals, keyboards, guitars, harmonica) and Dominic Howard (drums, percussion, synthesizers, backing vocals, sampling).

Muse has released five studio albums: *Showbiz* (1990), *Origin of Symmetry* (2001), *Absolution* (2003), *Black Holes and Revelations* (2006), and *The Resistance* (2009). They have also issued three live albums, *Hullabaloo Soundtrack* (2002), which is also a compilation of B-sides, *Absolution Tour*

(2005), and *HAARP* (2008) (<http://www.amazon.com/Black-Holes-Revelations-Muse/dp/B000FVQYYK>).

After the release of their fourth studio album in 2006, *Black Holes and Revelations*, the keyboardist and percussionist Morgan Nicholls has performed live with the band (<http://www.metrolyrics.com/muse-albums-list.html>). Muse is known for their energetic and extravagant live performances, and their fusion of many music genres, including progressive rock, alternative rock, space rock, pop music, and heavy metal, with recurring themes of revolution.

*Black Holes and Revelations* earned the band a Mercury Prize nomination and a third place finish in the *NME Albums of the Year* list for 2006. Beside that, Muse has also won numerous other music awards throughout their history, including five MTV Europe Music Awards, five Q Awards, eight NME Awards, two BRIT awards, an MTV Video Music Award, four Kerrang Awards and an American Music Award. They were also nominated for three Grammy Awards, of which they won Best Rock Album for their fifth studio album, *The Resistance*. As of November 2010, Muse has sold over ten million albums worldwide (<http://www.muse.mu/news.htm>).

## **B. Previous Research Findings**

There have been many studies about interpersonal meaning in linguistics field recently. One of them is the research conducted by Dyan Hari Tjahyani, a

Sarjana Degree at the English Department Faculty of Letter and Fine Arts of Sebelas Maret University, in 2006 entitled “A Comparative Study of Interpersonal Meaning of Texts Exposing Cartoon Issue in Other Opinion Column and Your Letters Column in The Jakarta Post (Based on Systemic Functional Linguistic)”. She used Halliday’s theory of Systemic Functional Linguistic as the basis of the analysis of the study. She analyzed the similarities and differences of both texts in Other Opinion and Your Letter Column.

Another study about interpersonal meaning is the study conducted by Hao Feng and Yuhui Liu in 2010. Hao Feng is currently a graduate student in College of Foreign Languages, Beijing University of Technology, Beijing, China, and Yuhui Liu is a professor in College of Foreign Languages, Beijing University of Technology, Beijing, China. The research entitled “Analysis of Interpersonal Meaning in Public Speeches - A Case Study of Obama’s Speech”.

This paper uses the opening speech given by president Obama at a prime time news conference commemorating his first 100th day in office as the sample and tries to explore how interpersonal meaning is achieved from the perspective of Functional Grammar and with the focus on mood, modal auxiliary, personal pronouns in pronoun system, and tense shift. The finding shows that Obama makes full use of the language to achieve his political purpose in his speech by using different devices to fulfill interpersonal meaning.

### **C. The Conceptual Framework**

Communication is an interactive process by means of language; language delivers messages from an interlocutor to others. Since communication is available to exist among people, it is inevitably influenced by interlocutors. Therefore, it is important to pay attention to how language makes meanings in spoken or written discourse in terms of grammar and meanings. There are many ways of determining functions of languages. One of them is to consider grammar as 'a set of rules which specify all the possible grammatical structures of the language'. Another one is focusing on the functions of grammatical structures, and their meanings in the social context. The latter approach of grammatical analysis is called functional; it is Systemic Functional Linguistics.

Systemic Function Linguistics (SFL) is chosen as the linguistic framework of the analysis here because of its emphasis on the sociological aspect of language. It takes the resource perspective rather than the rule perspective; and it is designed to display the overall system of grammar rather than only fragments. (Halliday&Mathiesan 2004). SFL presents language as a series of system and it has some interrelated categories of system.

Interpersonal meanings focus on the interactivity of the language, and concern the ways in which we act upon one another through language. In either spoken texts or written texts, an interlocutor expects to tell listeners or readers via text. This means that each text has a relationship between providers of information and recipients of information.

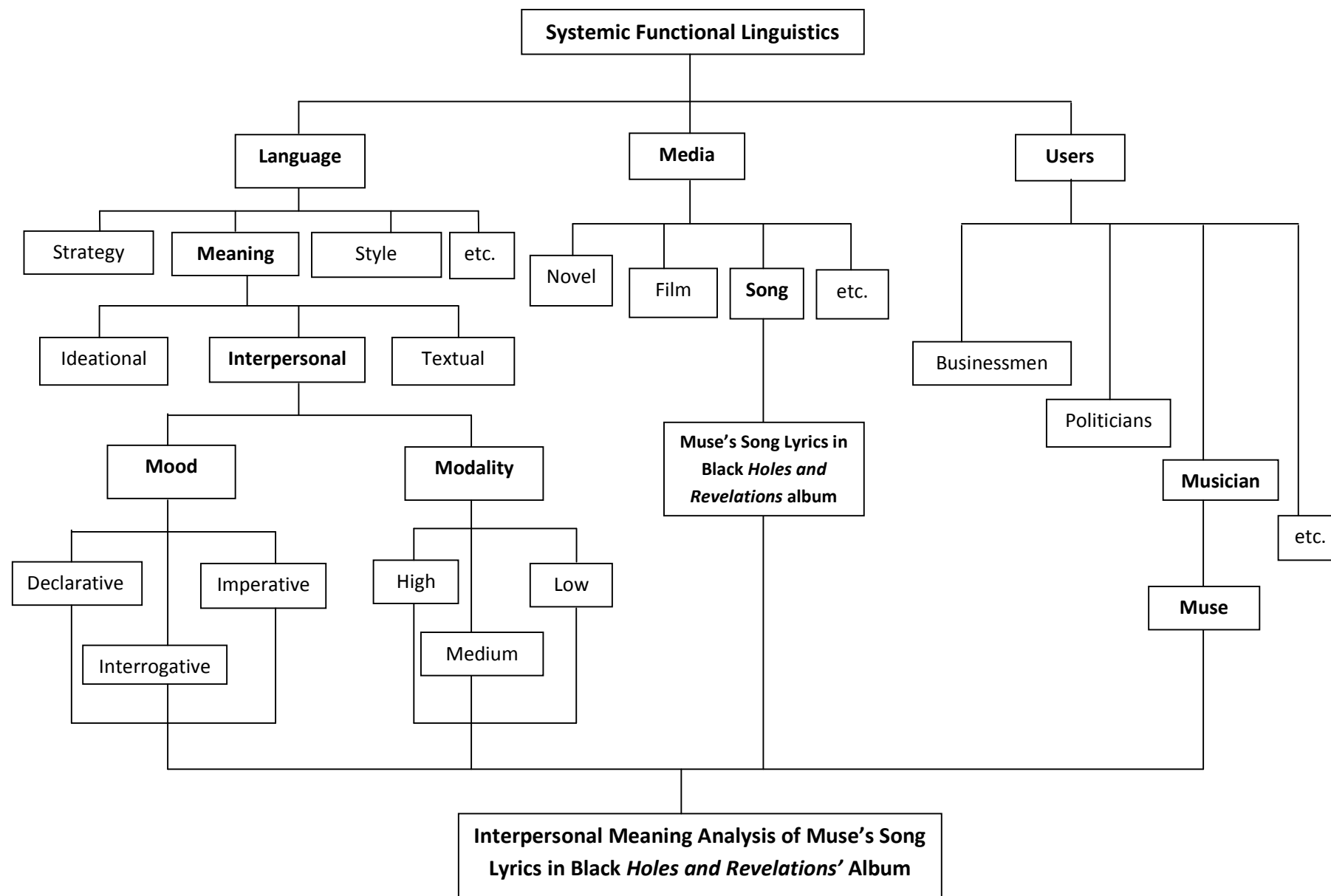
In this research, the data were analyzed based on Systemic Functional Linguistic covering interpersonal meaning.

The discussion of this research finally deals with the interpersonal meaning analysis in the lyrics of Muse album *Black Holes and Revelations* that realized in the system of Mood and Modality. The researcher describes the analysis of Mood-Residue that used in the lyrics of Muse album *Black Holes and Revelations*, showing the analysis of mood types used in the lyrics of Muse album *Black Holes and Revelations*, and showing the analysis of Modality in the lyrics of Muse album *Black Holes and Revelations* which can be analyzed through interpersonal meaning analysis.

The researcher collects Muse song lyrics in the album *Black Holes and Revelations*, and then classified them into one theme. The theme is internal conflict happening to the song's writer, Matthew Bellamy, in facing the life.



### D. Analytical Construct



*The form of analytical Construct of Interpersonal Meaning Analysis of Muse song lyrics in Black Holes and Revelations*

## **CHAPTER III**

### **RESEARCH METHOD**

In this chapter, the researcher focuses on the research method. The researcher divides this chapter into four parts of discussion: type of the research – describing the approach of conducting this study; data preparation – including object of the research, data and source of data, research instrument, and techniques of data collection; technique of data analysis – showing how the data are analyzed; and data trustworthiness – describing how the validity of the data findings is checked.

#### **A. Type of the Research**

This research used descriptive qualitative analysis. Sutrisno Hadi is an expert of descriptive qualitative one. He states that collecting the data, classifying the data, analyzing the data, interpreting the data, and finally drawing conclusion without making generalization carry out descriptive method (1983: 3). Narbuko and Achmadi (1997: 44) also state that a descriptive method is a research method which tries to give the solution of a problem based on the data. Based on the definition and criteria such as collecting the data, classifying the data, analyzing the data, interpreting the data, and drawing conclusion about the data, this type of research can be classified as a descriptive method. It is called qualitative since it is a type of research which does not include any calculation or enumeration (Moeleong, 2002: 2). Moreover, Subroto (1992: 6-7) states that a qualitative

research is a kind of research which is not designed to use the statistic procedures. Further, he mentions that the data used in a qualitative research are in the form of words, sentences, discourses, pictures, diary, memorandum, and video. The researcher of this study will attempt to describe the interpersonal meaning in the lyrics of Muse album *Black Holes and Revelations* that realized in the system of Mood and Modality without making any calculation or enumeration.

## **B. Data Preparation**

The data preparation consists of three parts. The first is the object of the research, data and source of data. The second is the research instrument. The third is the techniques of data collection.

### **1. Object of the Research, Data and Source of Data**

According to Arikunto (1998: 114), the source of data is the subject from which the data are obtained. The data themselves were in the form of discourses, sentences, phrases, clauses, or words which can be obtained from the magazines, newspapers, books, etc. The source of the data used in this research was the song lyrics of Muse's songs in the album *Black Holes and Revelations*. The data were in the form of clauses in the lyrics.

### **2. Research Instrument**

Since the research used the qualitative approach, the main instrument of the research was the researcher herself. According to Moleong (2006: 168), in qualitative research, the researcher herself acts as the major instrument. The researcher designed the research. Bogdan and Biklen (1982: 27) propose that

qualitative research involve the researcher him/herself as the key instrument. As the first instrument, the researcher had the role of planning, collecting, analyzing, and reporting the research findings of interpersonal meaning as found in three Muse's song lyrics in the album *Black Holes and revelations*. The lyrics and the data sheets were employed as the secondary instruments. The data sheets can be seen as follows:

**Table 4. The Form of Data Sheet of Interpersonal Meaning Analysis in the lyrics of Muse album *Black Holes and Revelations***

No	Code	Clause	Interpersonal Meaning Analysis					Mood Types			Modality		
			Mood		Residue			Dec.	Imp.	Int.	H	M	L
			S	F	P	C	A						
1	IM/T1/C.10/D.10	And the superstars sucked into the supermassive	The superstars	Sucked			into the supermassive	√					

Note.

IM	: Interpersonal Meaning	A	: Adjunct
T1	: Text 1	Dec.	: Declarative
C.10	: Clause 10	Imp.	: Imperative
D.10	: Datum 10	Int.	: Interrogative
S	: Subject	H	: High
F	: Finite	M	: Medium
P	: Predicator	L	: Low

### **3. Techniques of data Collecting**

According to Wiersma (1995: 218), qualitative research is very “researcher-dependent”. The instrument for the data collection is the researcher him/herself. It means that in collecting the data the researcher decides about what kind of data to collect. To get the data, the researcher used an observation method. Observation method is appropriate in observation of language use. Sudaryanto (1998: 2) states that observation method is conducted by the way of observing that language.

In this research, the researcher used indirect observation technique since she used CD, VCD player, and Internet to get the song lyrics of Muse’s songs. Then, she scrutinized the songs and noted the lyrics. The themes of the songs were internal conflict happen to the writer in facing the life.

### **C. Technique of Data Analysis**

Qualitative research is inductive in methods. It is a process of reasoning that follows a reverse path – observation precedes theory, hypothesis, and interpretation. The researchers let the data give information to them. Qualitative methods employ observations, interviews, and/or the analysis of some types of text. The text includes spoken words, visual representations, written text, or a cultural group. Those three ways employed in qualitative methods are analyzed for meanings and themes. In this research, the researcher employed the content analysis in written words of the song’s lyrics in the Muse’s album *Black Holes*

*and Revelations* to find the analysis of the interpersonal meaning. The followings were the steps of the data analysis of this study:

1. Collecting the data in the form of clauses from Muse's song lyrics in the album *Black Holes and Revelations*;
2. classifying and choosing the song lyrics based on the relevance theme that is internal conflict happening to the writer in facing the life;
3. finding information about Muse and *Black Holes and Revelations* album and also theories related to the interpersonal meaning through a research library;
4. analyzing the mood and residue of those song lyrics of Muse in the album *Black Holes and Revelations*;
5. analyzing the mood types of those song lyrics of Muse in the album *Black Holes and Revelations*;
6. analyzing the modality realized in those song lyrics of Muse in the album *Black Holes and Revelations* and identifying the degree;
7. drawing the conclusion.

#### **D. Data Trustworthiness**

To achieve the credibility of the data, the researcher performed deep and detail observation on the data, so the data can be regarded credible. she read and reread the data carefully and comprehensively until gets certainty that the data are in accordance with the research question. The credibility of the data is also got through triangulation technique. There are four main types of triangulation: by

source – data are collected from different sources; by methods – different data collection strategies are used such as individual interviews and participant observation; by researcher – which involves the use of more than one researcher to analyze the data, develop and test the identification; and by theories – multiple theories and perspective are considered during data analysis and interpretation. In this research, she used sources and observers. Sources, in the forms of books, papers, journals, and some written sources from the internet that related to some linguistics theories, were used in this research. Meanwhile, in utilizing the observers, she applied peer review. Peer reviewing means asking friends to confirm the research data. Moreover, she also asked for some help from the lecturers to check.

## **CHAPTER IV**

### **FINDINGS AND DISCUSSIONS**

This chapter is divided into two main parts: the data findings and the discussion of the data analysis. The first part consists of three findings of the formulations of this research: about the interpersonal meaning analysis in the lyrics of Muse album *Black Holes and Revelations* that realized in the system of Mood and Modality. The second part consists of the discussion on those all findings.

#### **A. Findings**

##### **1. The types of interpersonal meaning in the lyrics of Muse album *Black Holes and Revelations***

The interpersonal meanings in the transcripts were identified and analyzed. The analysis was concentrated on the analysis of Mood and Residue. The Mood consists of Subject and Finite. The Subject carries the burden of the clause as an interactive event or the nub of the proposition while the Finite shows tense, polarity and modality. On the other hand, the Residue is the remaining part such as Predicator, Complement and Adjunct. Adjuncts have some sub types as well namely circumstantial, mood, polarity, comment, vocative, conjunctive and continuity.

Based on the analysis of the interpersonal meaning, the three songs of Muse in the album *Black Holes and Revelations* have Mood and Residue. It is



realized by the wordings of the clause based on the elements of interpersonal meaning.

## **2. The analysis of Mood Types used in the lyrics of Muse album *Black Holes and Revelations***

After identifying each clause in the three song lyrics in the Muse album *Black Holes and Revelations*, the researcher analyzed them based on the Mood Types. The classification will be based on the order of Subject and Finite. While the order of Mood is Subject and Finite, the Mood will be declarative. While the order of Mood is Finite and Subject, the Mood will be interrogative. If the order of Mood is Finite only without Subject, the Mood will be imperative.

Based on the information in Table, the most dominant Mood Types used in lyric 1 (*Supermassive Black Hole*) is Declarative Mood, while the less dominant is Imperative Mood. It indicates that the song writer or the singer wants to state or declare something to the listeners through these songs. In lyric 2 (*Map of the Problematique*), Declarative Mood is also the most dominant. The dominant Declarative Mood indicates that the writer of the song or the singer is the provider of information. While in lyric 3 (*Hoodoo*), Imperative Mood is the most dominant. The Imperative Mood shows that the writer's song or the singer as the person asks the listeners or readers to do something.

**Table 5. The Analysis of Mood Types in the lyrics of Muse album *Black Holes and Revelations***

	<b>Imperative</b>	<b>Declarative</b>	<b>Interrogative</b>	<b>TOTAL</b>
<b>Lyric 1</b>	0	29	4	33
	0%	87.88%	12.12%	100%
<b>Lyric 2</b>	2	16	4	22
	9.10%	72.72%	18.18%	100%
<b>Lyric 3</b>	11	8	2	21
	52.38%	38.10%	9.52%	100%

### **3. The Modality realized in the lyrics of Muse album *Black Holes and Revelations***

According to the analysis in the Muse Song lyrics in the Album *Black Holes and Revelations*, only few modalities are found. And all of them are in the form of modals finite. In lyric 1 (*Supermassive Black Hole*), ‘can’ is the only modal finite that found. ‘can’ is categorized in low degree of modality. In lyric 2 (*Map of the Problematique*), the modals finite which appear are ‘can’t’ and ‘will’. ‘can’t’ is categorized in low degree of modality, and ‘will’ is in medium degree of modality. And the modals finite ‘will’, ‘could’, and ‘should’ can be found in lyric 3 (*Hoodoo*). ‘will’ and ‘should’ are categorized as medium degree, and ‘can’ is low degree of modality.

**Table 6. The analysis of Modality in the lyrics of Muse album *Black Holes and Revelations***

	Degree of Modality		
	High	Medium	Low
<b>Lyric 1</b>	-	-	can
<b>Lyric 2</b>	-	will	can't
<b>Lyric 3</b>	-	will, should	could

## **B. Discussions**

### **1. The types of interpersonal meaning in the lyrics of Muse album *Black Holes and Revelations***

The interpersonal meanings in the transcripts were identified and analyzed. The analyses were based on *Mood and Residue* structure. Mood consists of Subject and Finite, while residue consists of Predicator, Complement and Adjunct. The Subject and Complement are typically realized by nominal groups. The Finite is realized by the tensed element of the verb. The Predicator is realized by the non-tensed (or nonfinite) element or elements of the verbal group. The Adjunct is realized by an adverbial group or prepositional phrase. The Mood of a clause can be identified from its grammatical structure; statement is realized by Declarative Mood, question is realized by Interrogative Mood, command is realized by Imperative Mood.

The followings are the examples of the interpersonal meaning analysis in the lyrics of Muse album Black Holes and Revelations.

And the superstars sucked into the supermassive.

IM/L1/C.10/D.10

And	the superstars	sucked	into the supermassive
	Subject	Finite	Adjunct
	Mood		Residue

The analysis of interpersonal meaning in this clause deals with two components that are Mood element and Residue element of the clause. The Mood element includes Subject ‘the superstars’ and Finite ‘sucked’. In this clause, Finite is fused with the Predicator. In ‘*And the superstars sucked into the supermassive*’, the Finite appears to be missing, but is in fact fused with the Predicator ‘*suck*’ (*sucked* = Finite: ‘*did*’ + ‘Predicator: ‘*suck*’). While the Residue consists of Adjunct ‘*into the supermassive*’.

I can’t get it right.

IM/L2/C.06/D.06

I	can’t	get	it	right
Subject	Finite	Predicator	complement	Adjunct
Mood		Residue		

The analysis of interpersonal meaning shows the clear structure of the clause. The interpersonal meaning is realized from the system of Mood and Residue.

Mood consists of the Subject and the Finite. The Subject is a nominal group while the Finite is part of a verbal group. Thus, in '*I can't get it right*', *I* is Subject; meanwhile, *can't* is Finite. The Subject is a nominal group in which a personal pronoun. Meanwhile, the Finite element is a verbal operator expressing tense and modality.

We will hide.

IM/L3/C.04/D.04

We	Will	hide
Subject	Finite	Predicator
Mood		Residue

The Mood consists of Subject 'we' and Finite 'will'. The Subject carries the burden of the clause as an interactive event or the nub of the proposition while the Finite is to show tense and modality. On the other hand, the Residue is the remaining part. In this clause, the Residue is in the form of Predicator. The modality of the Modal Finite '*will*' could be analyzed as expressing certainty with some impression of futurity. The modality value of the Modal Finite is showing certainty of the proposition from the speaker's opinion.

## 2. The analysis of Mood Types used in the lyrics of Muse album *Black Holes and Revelations*

After the lyrics of Muse song in the album *Black Holes and Revelations* were analyzed in terms of interpersonal meanings, the clause by clause was then broken down into three types namely Declarative,

Interrogative and Imperative Mood. The analysis was mainly on Mood and Residue to find out the declarative, interrogative and imperative.

**a. Declarative**

The Declarative Mood may indicate that the author is claiming higher status or expertise than the reader, i.e. setting themselves up as an ‘authority’ or ‘expert’. Declarative sentences express statements, but they often have other functions too. Declarative sentences typically have subject + verb word order, but sometimes there is no subject.

The followings are the examples of the use of Declarative mood in the lyrics of muse song in the album *Black Holes and Revelations*.

Lyric 1. *Supermassive Black Hole*

You caught me under false pretenses.

IM/L1/C.04/D.04

Glaciers melting in the dead of night.

IM/L1/C.09/D.09

And the superstars sucked into the supermassive.

IM/L1/C.10/D.10

The *Supermassive Black Hole*’s lyric are dominated by Declarative Mood. Declarative clauses in the *Supermassive Black Hole*’s lyric are functioned as statements to give as much as possible information to the reader or listener. It is employed to give information to the listeners or readers about the condition of the song’s writer.

This song is written by Matthew Bellamy, the vocalist of Muse. The text is about the writer's condition. He lives in suffering and sorrow. His girlfriend is a bad girl. She makes the writer's life in bad condition. The writer describes it as the superstars sucked into the supermassive black hole. Supermassive black hole is the description of very bad and frightening place to stay. Through the text, the writer wants to tell to his listeners or readers that his life is in the frightened place which sucked all his happiness so that he describes it as in Supermassive Black Hole.

*Lyric 2. Map of the Problematique*

I want to be free from desolation and despair.  
IM/L2/C.03/D.03

And I feel like everything I saw is being swept  
away.  
IM/L2/C.04/D.04

Life will flash before my eyes.  
IM/L2/C.11/D.11

The clause in the *Map of the Problematique's* song lyric is dominated by Declarative Mood. It means that the clauses of the lyric are giving or demanding information to the listeners or readers.

This song is written by Matthew Bellamy, the vocalist of Muse. As for the title of the song, it is referencing the club of Rome who create a map that reveals a series of events and challenges that the world may encounter at some point in the future.

The lyrics in the song reveal that two people have been separated from each other for some reason or another. The song expresses feelings of being lonely, not wanting to accept the fact of the separation, and the fact that they have not felt the same since they met the other person.

In the writer's life, the text's lyric has meaning that he was broken heart. He always feels lonely because he lost someone whom he loves. Through the text the writer wants to tell his listeners or readers that he was falling in love with someone. And when he lost her, he always feels lonely. He spends the day in sadness and sorrow. He cannot feel good anymore. He thinks that everything he is doing, he thinks, is wrong and everything he does is problematic and he wishes he could've done the right thing. He wishes he could've started over.

### Lyric 3. *Hoodoo*

We will hide.

IM/L3/C.04/D.04

You're protected from trouble and pain.

IM/L3/C.10/D.10

And I've had recurring nightmares.

IM/L3/C.20/D.20

In *Hoodoo*, the Declarative Mood is not the most dominant types which appear. It is in the second position after Imperative Mood. The declarative



clauses show that the clauses of the text are giving or demanding information to the listeners or readers. Therefore, the writer is called an informant of the information whereas the listeners or readers are the receiver of the information. Yet, in this text the writer is not truly the informant. He is just someone who realizes his own place to live so that he has some opinions about the place. In giving or demanding information, the writer uses probability or obligations statement.

It is written by Matthew Bellamy, the vocalist of Muse. The text tells about the writer's effort to reach the better life. It is about moving from one life to another, as in, getting tired of an unhappy life and changing to a better one. He realizes that he lives in bad luck. He is looking at the life he has and seeing the misery and sorrow. He wants to change and forget about the bad stuff. He wants to hide from the misery of the past life and build a newer, better life.

Actually, hoodoo is a description of vagueness of life. Through the text, the writer wants to tell his listeners or readers that this world is very vague like a nightmare so that the writer calls it hoodoo. Hoodoo is a world where the writer is confusing living in. In this text, the writer wants to realize his listeners or readers that they live in hoodoo where it is bad place to stay. The place makes the writer wants to escape.

## **b. Interrogative**

In a written text (where there is no opportunity for the reader to reply to them), questions can often be used to keep the channels of communication open.

Interrogative sentences express questions, but they often have other functions too. In interrogative sentences, the subject is typically after the verb (if there's only one verb) or between the auxiliary and main verbs. But sometimes the order is subject + verb.

The followings are the examples of the use of Interrogative Mood in the lyrics of Muse song in the album *Black Holes and Revelations*.

### Lyric 1. *Supermassive Black Hole*

Oh baby don't you know I suffer?  
IM/L1/C.02/D.02

Oh baby can you hear me moan?  
IM/L1/C.03/D.03

How long before you let me go?  
IM/L1/C.05/D.05

Interrogative Mood in *Supermassive Black Hole*'s lyric has function to give questions to the writer of the song's girlfriend. Matthew Bellamy as the writer of the song uses interrogative clause to create an intimate dialogic with his girlfriend. So, the listeners or readers consider that they have a special and complicated relationship. These clauses are about giving

information to his girlfriend that the writer's condition is very suffering. The bad condition is because of the girlfriend.

Lyric 2. *Map of the Problematique*

When will loneliness be over?

IM/L2/C.10/D.10

Why can't we see that when we bleed we bleed the same?

IM/L2/C.15/D.15

Only 4 interrogative clauses found in this song lyric. Matthew Bellamy as the writer of the song wants to explain to the listeners or readers that he always feels lonely because the girl whom he loves was leaving him. He spends the day in loneliness. He wishes he would never feel loneliness anymore. He is sure that the girl who left him behind is his soul mate and they did not feel the same since they met the other person. It is in clause '*Why can't we see that when we bleed, we bleed the same*'.

Lyric 3. *Hoodoo*

Why, why is this a crisis in your eyes again?

IM/L3/C.11/D.11

How did it come to be?

IM/L3/C.13/D.13

Although the Interrogative Mood is the less dominant mood types in this song's lyric, it also has a function. In *Hoodoo*, there are only 2 clauses

which show the Interrogative Mood. The clauses express the writer of the song's questions about his condition. The interrogative clause is used to make the song more acceptable and easier to involve in this song.

### c. Imperative

The Imperative Mood may be used to convey a command. Thus the use of imperatives can indicate that the writer of the song or the singer of the song is in a position of greater power than the readers or listeners. Imperative sentences express directives, such as orders, instructions, requests, invitations etc.

The followings are the examples of the use of Imperative Mood in the lyrics of Muse song in the album *Black Holes and Revelations*.

#### Lyric 1. *Supermassive Black Hole*

-there is no imperative clause in this song's lyric-

#### Lyric 2. *Map of the Problematique*

Get it right!

IM/L2/C.07/D.07

Imperative clauses appeal the listeners or readers to follow the writer's instruction; in that it can also help to build up the authority of the writer. While in *Map of the Problematique*'s lyric, which only 2 imperative clauses appear, it is more significant for the writer to build up an equal and mutual reliant relationship with the listeners or readers.

Lyric 3. *Hoodoo*

Build a new reality.

IM/L3/C.05/D.05

Draw another picture of the life you could have had.

IM/L3/C.06/D.06

Follow your instincts.

IM/L3/C.07/D.07

In the *Hoodoo*, Imperative Mood are dominated the text. Matthew Bellamy successfully shortens the distance between him and the listeners or readers and further to call on them to take actions together with him to overcome the difficulties. Imperative clause also plays an important role in the text. It can appeal the listeners or readers to follow the instruction of the writer or singer; in that it can also help to build up the authority of the writer or singer of the song.

Through the text, the writer wants to tell his listeners or readers that this world is very vague like a nightmare and it is called hoodoo. The writer wants to realize his listeners or readers that they live in hoodoo where it is bad place to stay. The place makes the writer wants to escape. The writer also invites the listeners or readers to wake up from the nightmare. They are led by the writer to have a new life and be a better man.

### 3. The Modality realized in the lyrics of Muse album *Black Holes and Revelations*

Different degrees of assertiveness suggested by a text can convey different kinds of interpersonal relationship between the writer and reader. For example, the use of expressions related to a high degree of modality will increase the strength of a claim, and thus can indicate the higher degree of authoritativeness or expertise assumed by the writer. Modality also plays an important role in carrying out the interpersonal meaning of clauses showing to what degree the proposition is valid. Modality refers to the space between “yes” and “no”, showing the speaker’s judgments of the probabilities or the obligations involved in what she is saying. In this analysis, there is three degree of modality.

The followings are the examples of the analysis of the degree of modality in the lyrics of Muse song in the album *Black Holes and Revelations*.

#### Lyric 1. *Supermassive Black Hole*

Oh baby **can** you hear me moan?

IM/L1/C.03/D.03

‘*can*’ representing a low value modulation. Permission of ‘*can*’ is seen as the lowest degree of pressure, opening the possibility for the other person to do the action but leaving the decision to them; with regard to this, the writer of the song, Matthew Bellamy, uses ‘*can*’ to weaken his authority, to shorten the distance between him and his partner; in this song, his partner is his girlfriend;

and not to force and command his girlfriend to follow his instruction. On the other hand, the semantic meaning of ‘*can*’ is “has the ability to do something”.

Lyric 2. *Map of the Problematique*

When **will** loneliness be over?

IM/L2/C.10/D.10

‘*will*’ can also be used as a modal verbal operator to show “strong wish and determination”. Different scales of modal commitment lead to different meanings. ‘*will*’, which represents a medium scale of modal commitment; signals a medium degree of certainty about the validity of a proposition. Thus the constant use of ‘*will*’ in the data is successful in showing the song writer’s strong mind and keen desire to lead his life to go through the difficulties. The writer of the song has desire to move from the loneliness. Meanwhile, the medium degree of modality commitment of ‘*will*’ further confirm that more actions will be definitely taken in the future.

Lyric 3. *Hoodoo*

You **should** never be afraid.

IM/L3/C.09/D.09

‘*should*’, representing the medium scale of modal commitment; signals the medium degree of pressure on the other person to carry out a command. And thus ‘*should*’ is sometimes adopted in a song in that the addresser need to

show his firm determination, to call on the listeners or readers to be determined to take action to achieve their common objective.

In the clause '*You should never be afraid.*' the writer of the song's lyric invite and give enough strong spirit to the people who live in Hoodoo to overcome the difficulties.



## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

Based on the analysis of the interpersonal meaning in the lyrics of Muse album *Black Holes and Revelations*, three conclusions can be drawn as follows.

1. Interpersonal meaning of Muse's song lyrics in the album *Black Holes and Revelations* realized in the wordings of the clauses based on the Mood (subject, finite) and Residue (predicator, complement, adjunct) element.
2. There are three mood types namely imperative, interrogative and declarative. Based on the analysis of the three Muse song lyrics in the album *Black Holes and Revelations*, the most dominant Mood Types used in text 1 (*Supermassive Black Hole*) is Declarative Mood (87.88%), while the second place is Interrogative Mood (12.12%), and there is no Imperative Mood (0%). It indicates that the song writer or the singer wants to state or declare something to the listeners through these songs. In text 2 (*Map of the Problematique*), Declarative Mood is also the most dominant. It is appear 16 times (72.72%), while Interrogative Mood is appear 4 times (18.18%), and Imperative Mood is founded twice (9.10%). The dominant Declarative Mood indicates that the writer of the song or

the singer is the provider of information. While in text 3 (*Hoodoo*), Imperative Mood (52.38%) is the most dominant. The Imperative Mood shows that the writer's song or the singer as the person asks the listeners or readers to do something.

3. According to the analysis of Modality through the use of Finite Modal and Mood Adjunct, the results of analysis found only few modalities. And all of them are in the form of modals finite. In text 1 (*Supermassive Black Hole*), 'can' is the only modal finite that found. 'can' is categorized in low degree of modality. In text 2 (*Map of the Problematique*), the modals finite which appear are 'can't' and 'will'. 'can't' is categorized in low degree of modality, and 'will' is in medium degree of modality. And the modals finite 'will', 'could', and 'should' can be found in text 3 (*Hoodoo*). 'will' and 'should' are categorized as medium degree, and 'can' is low degree of modality.

## **B. Suggestions**

Based on the conclusions of the analysis of interpersonal meaning in the lyrics of Muse album *Black Holes and Revelations*, the suggestions can be drawn as follows.

1. To the future researchers

From the beginning of the research, there are some problems faced by the researcher. One of them was when she had to deal with the material. Since the material is a song's lyrics, she needed to find the appropriate song which contains all the data needed. This means that the song must also have the topics of being discussed. For this reason, the researcher suggests that in the future the similar research on the interpersonal meaning will be conducted with the topical song which is much easier than this research.

The future researchers can still use songs as the research instrument, but it will be easier if they understand about it by heart so that they will have enough time to work on the lyric. More to the point, it also opens the opportunity for the future researchers to conduct deeper analysis.

2. To the English student

The more understanding about the interpersonal meaning analysis is gained. The research will also give some contribution to the readers since it can be served as a reference for the linguistic study. The contribution of interpersonal meaning used in the lyrics of Muse in the album *Black Holes and Revelations* is to help the English students easier

and more interesting to analyze the interpersonal meaning of their favorite song or favorite singer.

3. To the English lecturer

Discussing the Systemic Functional Linguistics (SFL) is very important to enlarge the English students' knowledge about one system of language in use. It is a study of language which focuses on language as a resource of meaning. This theory is introduced by M.A.K Halliday. The researcher believes that it is really significant not only to know how the material of language in use works in real world, but also to learn a glance of a musical field in such cases talked in this research. However, there was a problem that the researcher found when doing the analysis, which was the complicated data dealing with songs. For that reason, the researcher suggests that the English lecturers give more material in class dealing with the interpersonal meaning analysis.

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# APPENDICES

## APPENDIX 1

### The Data Findings of the Interpersonal Meaning Analysis of Muse Song Lyrics in *Black Holes and Revelations*

Note.

IM	: Interpersonal Meaning	F	: Finite	Imp	: Imperative
L1	: Lyric 1	P	: Predicator	Int	: Interrogative
C.01	: Clause 01	C	: Complement	H	: High
D.01	: Datum Number 1	A	: Adjunct	M	: Medium
S	: Subject	Dec	: Declarative	L	: Low

### The data findings of the interpersonal meaning analysis of Muse song lyrics in *Black Holes and Revelations* in lyric 1

#### (*Supermassive Black Hole*)

No	Code	Clause	Interpersonal Meaning Analysis					Mood Types			Degree of Modality		
			Mood		Residue			Dec	Imp	Int	H	M	L
			S	F	P	C	Aj						
1	IM/L1/C.01/D.01	Supermassive Black Hole				Supermassive Black Hole							
2	IM/L1/C.02/D.02	Oh baby don't you know I suffer?	you	don't	know	I suffer				√			
3	IM/L1/C.03/D.03	Oh baby can you hear me moan?	you	can	hear	me moan				√			can
4	IM/L1/C.04/D.04	You caught me under false pretenses	you	caught		me	under false pretenses	√					
5	IM/L1/C.05/D.05	How long before you let me go?	you	let		me				√			
6	IM/L1/C.06/D.06	You set my soul alight	you	set		my soul	alight	√					



No	Code	Clause	Interpersonal Meaning Analysis					Mood Types			Degree of Modality		
			Mood		Residue			Dec	Imp	Int	H	M	L
			S	F	P	C	A						
9	IM/L1/C.09/D.09	Glaciers melting in the dead of night	glaciers	melting			in the dead of night	√					
10	IM/L1/C.10/D.10	And the superstars sucked into the supermassive	the superstars	sucked			in to the supermassive	√					
11	IM/L1/C.11/D.11	You set my soul alight	you	set		my soul	alight	√					
12	IM/L1/C.12/D.12	Glaciers melting in the dead of night	glaciers	melting			in the dead of night	√					
13	IM/L1/C.13/D.13	And the superstars sucked into the supermassive	the superstars	sucked			into the supermassive	√					
14	IM/L1/C.14/D.14	I thought I was a fool for no one	I	thought		I was fool for no one		√					
15	IM/L1/C.15/D.15	Oh baby I'm a fool for you	I	am		a fool for no one		√					
16	IM/L1/C.16/D.16	You're the queen of the superficial	you	are		the queen of superficial		√					
17	IM/L1/C.17/D.17	And how long before you tell the truth	you	tell		the truth				√			
18	IM/L1/C.18/D.18	You set my soul alight	you	set		my soul	alight	√					
19	IM/L1/C.19/D.19	You set my soul alight	you	set		my soul	alight	√					
20	IM/L1/C.20/D.20	You set my soul alight	you	set		my soul	alight	√					
21	IM/L1/C.21/D.21	Glaciers melting in the dead of night	glaciers	melting			in the dead of night	√					
22	IM/L1/C.22/D.22	And the superstars sucked into the supermassive	the superstars	sucked			in to the supermassive	√					

No	Code	Clause	Interpersonal Meaning Analysis					Mood Types			Degree of Modality		
			Mood		Residue			Dec	Imp	Int	H	M	L
			S	F	P	C	A						
23	IM/L1/C.23/D.23	You set my soul alight	you	set		my soul	alight	√					
24	IM/L1/C.24/D.24	Glaciers melting in the dead of night	glaciers	melting			in the dead of night						
25	IM/L1/C.25/D.25	And the superstars sucked into the supermassive	the superstars	sucked			in to the supermassive	√					
26	IM/L1/C.26/D.26	Supermassive Black Hole				Supermas sive Black Hole							
27	IM/L1/C.27/D.27	Supermassive Black Hole				Supermas sive Black Hole							
28	IM/L1/C.28/D.28	Supermassive Black Hole				Supermas sive Black Hole							
29	IM/L1/C.29/D.29	Glaciers melting in the dead of night	glaciers	melting			in the dead of night	√					
30	IM/L1/C.30/D.30	And the superstars sucked into the supermassive	the superstars	sucked			in to the supermassive	√					
31	IM/L1/C.31/D.31	Glaciers melting in the dead of night	glaciers	melting			in the dead of night	√					
32	IM/L1/C.32/D.32	And the superstars sucked into the supermassive	the superstars	sucked			in to the supermassive	√					
33	IM/L1/C.33/D.33	You set my soul alight	you	set		my soul	alight	√					
34	IM/L1/C.34/D.34	Glaciers melting in the dead of night	glaciers	melting			in the dead of night	√					

No	Code	Clause	Interpersonal Meaning Analysis					Mood Types			Degree of Modality		
			Mood		Residue			Dec	Imp	Int	H	M	L
			S	F	P	C	A						
35	IM/L1/C.35/D.35	And the superstars sucked into the supermassive	the superstars	sucked			in to the supermassive	v					
36	IM/L1/C.36/D.36	You set my soul alight	you	set		my soul	alight	v					
37	IM/L1/C.37/D.37	Glaciers melting in the dead of night	glaciers	melting			in the dead of night	v					
38	IM/L1/C.38/D.38	And the superstars sucked into the supermassive	the superstars	sucked			in to the supermassive	v					
39	IM/L1/C.39/D.39	Supermassive Black Hole				Supermas sive Black Hole							
40	IM/L1/C.40/D.40	Supermassive Black Hole				Supermas sive Black Hole							
41	IM/L1/C.41/D.41	Supermassive Black Hole				Supermas sive Black Hole							

**The data findings of the interpersonal meaning analysis of Muse song lyrics in *Black Holes and Revelations* in lyric 2**  
**(Map of the Problematique)**

No	Code	Clause	Interpersonal Meaning Analysis					Mood Types			Degree of modality		
			Mood		Residue			Dec	Imp	Int	H	M	L
			S	F	P	C	Aj						
1	IM/L2/C.01/D.01	Map of the Problematique				Map of the Problematique		√					
2	IM/L2/C.02/D.02	Fear and panic in the air				fear and panic in the air		√					
3	IM/L2/C.03/D.03	I want to be free from desolation and despair	I	want		to be free	from desolation and despair	√					
4	IM/L2/C.04/D.04	And I feel like everything I saw is being swept away	I	feel		like everything I saw	is being swept away	√					
5	IM/L2/C.05/D.05	Well I refuse to let you go	I	refuse	to let	you go		√					
6	IM/L2/C.06/D.06	I can't get it right	I	can't	get	It	right	√					can't
7	IM/L2/C.07/D.07	Get it right			get	It	right		√				
8	IM/L2/C.08/D.08	Since I met you	I	met		you		√					
9	IM/L2/C.09/D.09	Loneliness be over			be over	loneliness		√					
10	IM/L2/C.10/D.10	When will loneliness be over?	when	will	be over	loneliness				√		will	
11	IM/L2/C.11/D.11	Life will flash before my eyes	life	will	flash		before my eyes	√				will	
12	IM/L2/C.12/D.12	So scattered and lost					so scattered and lost	√					

No	Code	Clause	Interpersonal Meaning Analysis					Mood Types			Degree of Modality		
			Mood		Residue			Dec	Imp	Int	H	M	L
			S	F	P	C	A						
13	IM/L2/C.13/D.13	I want to touch the other side	I	want	to touch	the other side		√					
14	IM/L2/C.14/D.14	And no one thinks they are to blame	no one	thinks		they are to blame		√					
15	IM/L2/C.15/D.15	Why can't we see that when we bleed we bleed the same?	why	can't	see	we	that when we bleed we bleed the same			√			can't
16	IM/L2/C.16/D.16	I can't get it right	I	can't	get	it	right	√					can't
17	IM/L2/C.17/D.17	Get it right			get	it	right		√				
18	IM/L2/C.18/D.18	Since I met you	I	met		You		√					
19	IM/L2/C.19/D.19	Loneliness be over			be over	loneliness		√					
20	IM/L2/C.20/D.20	When will loneliness be over?	when	will	be over	loneliness				√		will	
21	IM/L2/C.21/D.21	Loneliness be over			be over	loneliness		√					
22	IM/L2/C.22/D.22	When will loneliness be over?	when	will	be over	loneliness				√		will	

**The data findings of the interpersonal meaning analysis of Muse song lyrics in *Black Holes and Revelations* in lyric 3  
(Hoodoo)**

No	Code	Clause	Interpersonal Meaning Analysis					Mood Types			Degree of Modality		
			Mood		Residue			Dec	Imp	Int	H	M	L
			S	F	P	C	Aj						
1	IM/L3/C.01/D.01	Hoodoo				Hoodoo		√					
2	IM/L3/C.02/D.02	Come into my life			come		into my life		√				
3	IM/L3/C.03/D.03	Regress into a dream			regress		into a dream		√				
4	IM/L3/C.04/D.04	We will hide	we	will	hide			√				will	
5	IM/L3/C.05/D.05	Build a new reality			build	a new reality			√				
6	IM/L3/C.06/D.06	Draw another picture of the life you could have had			draw	another picture	of the life you could have had		√				could
7	IM/L3/C.07/D.07	Follow your instincts			follow	your instincts			√				
8	IM/L3/C.08/D.08	And choose the other path			choose	the other path			√				
9	IM/L3/C.09/D.09	You should never be afraid	you	should		never be afraid		√				should	
10	IM/L3/C.10/D.10	You're protected from trouble and pain	you	are	protected		from trouble and pain	√					
11	IM/L3/C.11/D.11	Why, why is this a crisis in your eyes again?	why	is		this a crisis	in your eyes			√			
12	IM/L3/C.12/D.12	Come to be			come to be				√				
13	IM/L3/C.13/D.13	How did it come to be?	how	did		it come to be				√			
14	IM/L3/C.14/D.14	Tied to a railroad			tied		to a railroad		√				
15	IM/L3/C.15/D.15	No love to set us free				no love to set us free		√					

No	Code	Clause	Interpersonal Meaning Analysis					Mood Types			Degree of Modality		
			Mood		Residue			Dec	Imp	Int	H	M	L
			S	F	P	C	A						
16	IM/L3/C.16/D.16	Watch our soul fade away			watch	our soul	fade away		√				
17	IM/L3/C.17/D.17	Let our bodies crumble away			let	our bodies	crumble away		√				
18	IM/L3/C.18/D.18	Don't be afraid		don't		be afraid			√				
19	IM/L3/C.19/D.19	I will take the blow for you	I	will	take	the blow for you		√				will	
20	IM/L3/C.20/D.20	And I've had recurring nightmares	I	have	had recurring	nightmare		√					
21	IM/L3/C.21/D.21	That I was loved for who I am and missed the opportunity to be a better man	I	was	loved		for who I am and missed the opportunity to be a better man	√					

**APPENDIX 2*****Surat Pernyataan Triangulasi***



### Surat Pernyataan

Yang bertanda tangan dibawah ini, saya:

Nama : Indah Dwi Sulistyorini, S.S

NIM : 07211141018

Pekerjaan : Alumnus S1 Bahasa dan Sastra Inggris Universitas negeri

Yogyakarta

menyatakan telah melakukan triangulasi data sehubungan dengan analisis data yang dilakukan oleh Rowiatun Amri Marhamah dalam penelitian yang berjudul **“Interpersonal Meaning Analysis of Muse Song Lyrics in *Black Holes and Revelations*’ Album (A Study Based on Systemic Functional Linguistics)”**.

Demikian surat ini dibuat untuk dipergunakan sesuai dengan keperluannya.

Yogyakarta, 16 Juni 2014

Yang Membuat Pernyataan,



Indah Dwi Sulistyorini, S.S

### Surat Pernyataan

Yang bertanda tangan dibawah ini, saya:

Nama : Miftahul Furqon, S.S

NIM : 07211141012

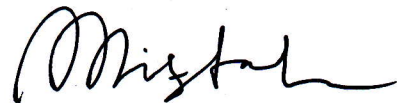
Pekerjaan : Alumnus S1 Bahasa dan Sastra Inggris Universitas Negeri  
Yogyakarta

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